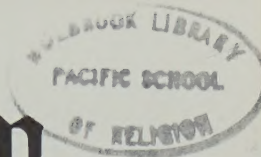


The Hymn

April 1974



Praise Be to Love

1. Praise be to Love who moves in Humankind
Bringing to pass a new and living Way,
So we, through Love, may find our lives transformed.
O, let us praise Love! O, let us praise Love!
2. Love, in our spirits, constantly creates
New forms of living by which we may grow
Into the creatures Love would have us be.
O, Love exalted! O, Love exalted!
3. And we, in awe, discover in our lives
New life in loving that we did not know,
And find our selves created once again.
O, Love most precious! O, Love most precious!
4. So we rejoice and lift our lives in thanks:
In joy and praise our reborn hearts we raise,
And offer up the living of our days.
O, Love most holy! O, Love most holy!
5. Praise be to Love that moves throughout the earth!
Praise be to Love that moves within our souls!
Praise be to Love that re-creates our lives!
O, let us praise Love! O, let us praise Love!

10.10.10.10

(Suggested: *Sine Nomine*)

—DAVID WAITE YOHN
West Barnstable, Mass.

Index of The Hymn

The Index to THE HYMN, Vols. I-XXIII (1949-1972) has been prepared under the direction of Prof. Harry Eskew, of the New Orleans (La.) Baptist Seminary, and is expected off the press by May 1974. The Case Memorial Library, of Hartford (Conn.) Seminary Foundation, under the direction of Prof. Duncan Brockway, is publishing the volume.

The Index lists all articles and authors in the twenty-three volumes of this quarterly magazine of the Hymn Society of America, and will be of special interest to libraries and other institutions, to researchers, and hymnologists. It will have 170 pages (each 8½" x 11") and may be purchased at \$2.50 per copy from the Hymn Society of America, Room 242, at 475 Riverside Drive, New York, N. Y. 10027.

Annual Meeting, New York City, May 18-19

The 1974 annual meeting of the Hymn Society of America—to which all members are cordially invited—will be held in New York City, Saturday and Sunday, May 18 and 19.

The *business session*, from 10 a.m. to 4 p.m., Saturday, will be held in the Fifth Avenue Presbyterian Church—Fifth Avenue and 55th Street.

The following day, Sunday, the Society will sponsor a *Hymn Festival* in Christ Church, Methodist—520 Park Avenue at 60th Street, beginning at 4 p.m. Both new and "standard" hymns will be featured by the Christ Church choir.

For further details and registration write the Hymn Society of America, Room 242, at 475 Riverside Drive, New York, N.Y. 10027.

FORM OF BEQUEST IN YOUR WILL

"I hereby give, devise, and bequeath to the *Hymn Society of America*, a corporation duly organized and existing under the laws of the State of New York, the sum of dollars (\$), the same to be applied to the general uses and purposes of said corporation under the direction of its Board of Trustees; and I do hereby direct that the receipt of the Treasurer for the time being of said corporation shall be a sufficient discharge to my executors for the same."

(The address of the Treasurer of the corporation is as follows: Ralph Mortensen, 475 Riverside Drive, New York, N.Y. 10027)

The Hymn

Published by the Hymn Society of America, New York

Volume 25

APRIL 1974

Number 2

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WILLIAM WATKINS REID

J. VINCENT HIGGINSON

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Dr. Charles B. Foelsch Passes

It is with deep regret that THE HYMN announces the death on January 19, of Charles B. Foelsch, Ph.D., D.D., chairman of the Executive Committee of the Hymn Society of America, long a Lutheran clergyman, seminary president, and author of devotional literature. He was 82 years of age, and had been serving as pastor of Christ Lutheran Church, New York City.

Dr. Foelsch had been president of the Chicago Lutheran Theological Seminary and later of the Pacific Lutheran Theological Seminary at Berkeley, California.

He was formerly president of the Board of American Missions, a member of the executive board of the United Lutheran Church in America and a councilor of the National Lutheran Council. He was the author of "A Mighty Fortress," 1924, "His Word for My Way," 1962, and other devotional works.

Dr. Foelsch graduated from Wartburg College in 1909 and from the Chicago Seminary in 1915. He received a Ph.D. degree from the University of Pittsburgh and Doctor of Divinity degrees from Newberry and Carthage Colleges. He was ordained in 1915.

In a memorial minute, the Executive Committee of the Society notes: "In the passing of Dr. Foelsch, the Hymn Society of America and the Church to which he devoted his life, have lost a Christian leader, a liturgist and hymnologist of note, a kindly and persuasive teacher, pastor of pastors, and humble communicator of Christian faith and service to all who came within the wide range of his ministry."

The last poem from Dr. Foelsch's heart and mind was a hymn sent to some of his friends at Christmas 1973:

- | | |
|--|--|
| 1. Little Jesus, holy Child Lying in the manger, Thou art meek and ah, so mild Yet in bitter danger. | 3. Angel legions guard thee now, Keep thee from his clutches, Lay God's peace upon thy brow, Thee he never touches. |
| 2. For the fierce, relentless one Hates thy very meekness, Knows thee for God's only Son, Trembles at thy weakness. | 4. Gracious Jesus, Light be thou In my own dark hours; Let thine angels guard me now 'Gainst all Satan's powers. |
| 5. Jesus, Savior, Child yet King, Lord of all dominions, Help me now thy praise to sing And in heaven forever. | |

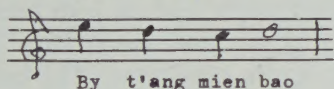
What Music Means to The Chinese

BLISS WIAINT

FIRST OF ALL, what does music mean to an American or a person from western cultures? One definition which we might agree upon is one found in a dictionary as follows: "The tones or sounds employed occurring in a single line (melody) or multiple sounds (harmony) and sounded or to be sounded by one or more voices or instruments." This is quite a complicated definition but does adequately describe what music means to us westerners.

The Chinese language is utterly distinct, simple, descriptive for every character means something. The Chinese use two characters which mean music, namely Yin Yueh. *Yin* is tone, *yueh* is pleasure. One single tone is music. Once when talking to a group of American children I asked the group "What is music?" One four-year-old girl said, "Music is nice noise." That comes very close to the Chinese and is better than most definitions.

When we arrived in China, September 1923 we were on the top floor of a western style house. The next morning I was awakened by "nice noise"! It was a symphony of peddlers crying out their wares with short phrases plus the sounds of various instruments which peddlers use. It was a most fascinating experience which I love to recall. That very morning I began collecting street cries and peddler's instruments. The first street cry: which means "white sweet" or sugar, "flour in a package" bread. Chinese do not use sugar or bread but on this particular alley lived westerners who do. The street cries are truly musical as witnessed by this one.



By t'ang mien bao

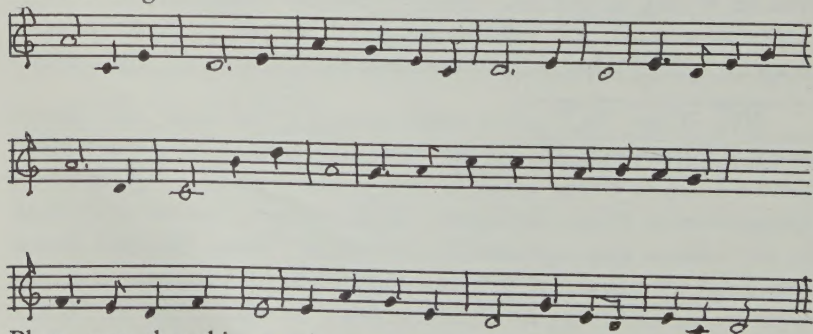
Also that morning I purchased a little drum which a peddler was using. Thru an interpreter I conversed with him as follows: "Would you be willing to sell your drum?" "Yes sir." "How much?" "Forty cents. It is worth just 10¢ but if I sell it to you I can do no more business today." Then I discovered that the sound of this drum identi-

Bliss Wiant, Ph.D., is an authority on Chinese music and Chinese musical instruments. He was for many years a missionary of the Methodist Church in China, where he was professor and head of the Music Department of Peking University. He has edited a number of hymnals in the Chinese language, and has translated Chinese Christian hymns into English: many of these now appear in English-language hymnals. Now retired and living in Delaware, Ohio, he still is active in Chinese hymnody—and in its interpretation into English. The Hymn will have further contributions from his pen.

fied what he sold without which he could not do business. This man had a wheelbarrow in which he had cloths of various kinds plus needles, thread, etc., necessary for the making of clothes.

Later I purchased a large-sized "tuning fork" although not really used as such. The sound of that instrument identified the barber who had hot water, razor, scissors, cloths, etc. to do his job with—a truly fascinating instrument. A pair of small bell-like things announced the arrival of the man who sold soft drinks. Next was a very small single headed drum (other one was double-headed) only $1\frac{1}{2}$ inches in diameter whose sound was high-pitched and penetrating. He bought something that every normal house has namely junk! Later a man was playing a gong about 15-inches in diameter which made a pleasant sound. This man sold playthings for children, such as baked clay miniatures of temples, bridges, etc. He also had a kettle of molasses with a consistency of glass ready to be blown. He made for the children on the spot what they wanted such as animals. They could play with it a while, then eat it: dual purpose. He also had small plates of dough made of rice flour each of a different color. Again he made what the children wanted on the spot. It was amazing his skill in taking dough and fashioning, say, people. I have a set of six Buddhist monks, all musicians, each about three inches tall and absolutely life-like. Each was playing a musical instrument. Thus the sounds of music meant very definite services or articles which men had to sell for their customers.

The streets of Peking were almost daily alive with either a wedding or a funeral procession. The instruments used on both occasions were first a "cloud gong" consisting of ten small gongs on a frame which could be carried and played at the same time. The tinkling sound of these gongs gave both joy to the bride (carried in a sedan chair) or comfort to the procession of the bereaved. Such a tune was the following:



Please note that this tune is septatonic in its range but the half tones are either skipped to or used in a descending scale.

This kind of tune we originally heard in a funeral procession and played by a Chinese oboe known as a *so na* which produced a very plaintive sound. Here again music on the streets of Peking was almost continually audible. Another instrument used often in processions was a "sheng" known in China for millenia, mentioned in the earliest writings more than two thousand years ago. A very splendid description of this instrument is found on page 678 of the "Harvard Dictionary of Music" by Willi Apel, Harvard University Press, 1945. The writer has several such instruments each slightly different. The bowls are made of gourd, wood and pewter. This is the only instrument that plays in parallel fourths and fifths like organum in Europe of the 9th century on. It is a truly fascinating instrument. It is the progenitor of several western instruments such as the bagpipes, accordion, mouth harp, etc. It is a folk instrument *de luxe*.

Another use of tone in China is in speech. This is the only country in the world where inflections of the voice have, for millenia, been used as a means of communicating ideas. The one place where Mao Tse-tung and Cha ing Kai-shek were in perfect agreement was in that all people in China and Taiwan should learn to speak the national language as spoken in Peking. It is known as *kuis Yü* or Mandarin. EVERY Chinese can now understand this language, the *lingua franca* of a billion people, the most popular language known on earth. It is the simplest of all the many dialects formerly used in China. It has four inflections which designate the four ways in which all melodies can proceed: 1st, straight forward like a monotone; 2nd with a rising aspect; 3rdly with a rise and fall in pitch; 4th a falling pitch. The four can be characterized as monotone, accent acute, circumflex, accent grave. EVERY character of the thousands in use has an inflection without which no understanding is possible. There are 400 syllabics in the Chinese language. Variables are infinite in nature. One syllabic is sounded "ee." As an example the monotone or high pitch could mean "one"; accent acute could mean "soap" circumflex could mean "chair"; acute grave "righteousness." It is evident that to know the inflection is absolutely necessary as a means of spoken communication.

Chinese scholars began to use these "tones" in poetry about 1000 years ago. This kind of poetry is called "tz'u" with the inflection accent acute. No other language in the world has a counterpart of this kind of poetry. It consists of an indefinite number of characters which combination establishes a norm. Next, the inflection of each character is noted. Another set of characters of the same inflections is substituted but now with an entirely different set of meanings. Not until the early thirties in this century was such a type of poetry used to express religious sentiments. The following hymn, text by Chao Tzu-ch'en, is a

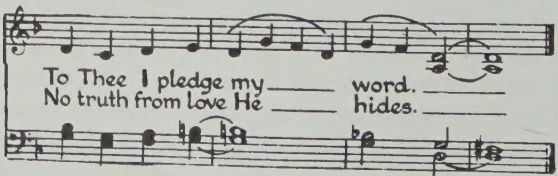
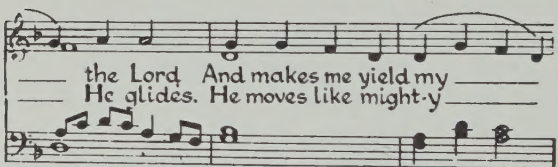
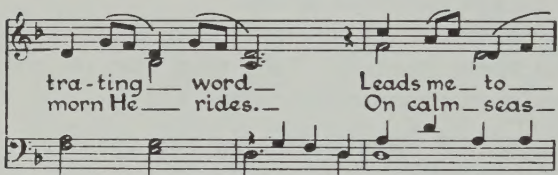
perfect example of tz'u. This type of poetry has an unlimited number of forms. I am told that there are persons still using this form of poetry.

The Holy Spirit

T. C. Chao

Slowly, Meditatively

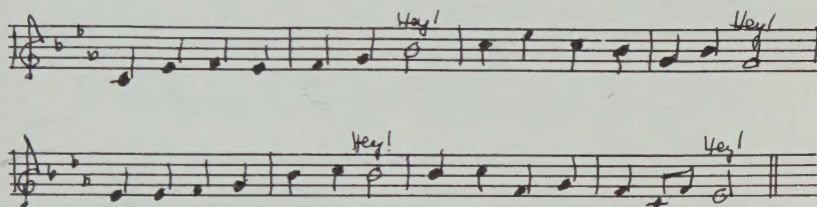
Tz'u Melody



A very unusual type of "yin yueh," peculiar to Peking, is that the Pekingese long ago made from a small gourd a musical "instrument" by inserting in gourds apertures which cause sound. These gourds are

wired to the tails of homing pigeons. As they fly through the air the musical sounds emerge. Generally pigeons are equipped with these sounding "flutes" in a large group. Suppose a group of pigeons of 100 go flying through the air wheeling round and round. Some thirty of them would have these flutes attached. Such aeolian music is most charming.

Still another function of music is found in the songs or chants of workmen. Well do I recall the time when the foundation for marble pillars was being laid. One of the workmen was the leader of men who elevated a heavy weight. At the end of a phrase of music the men would let go thus driving the pile further into the hole for the pillar. The very tuneful chant was as follows: (at the word "HEY" the release of the weight took place)



Vocal harmony such as we know it was not known in China. The fact is, a Chinese Christian once told me that when missionaries sang he couldn't tell which one was the melody of the four voices singing together. Harmony in the Chinese sense meant harmony of tone color-timbre. Melodies played on instruments in unison is what the Chinese love to hear. There are eight materials whose tone color, when combined make music. They are: 1, metal; 2, stone; 3, silk (strings); 4, bamboo; 5, gourd; 6, baked clay; 7, skin (drums); 8, wood. Characteristic instruments in each category are:

1. Metal—gongs, bells
2. Stone—jade sounding stones
3. Silk—strings of instruments such as the ancient psaltery
4. Bamboo—P'ai Hsiao or rank of flutes giving 12 tones of the scale
5. Gourd—Sheng or mouth organ
6. Earth—Ocarino of very ancient type
7. Skin—Flower drum
8. Wood—Block to punctuate spoken words.

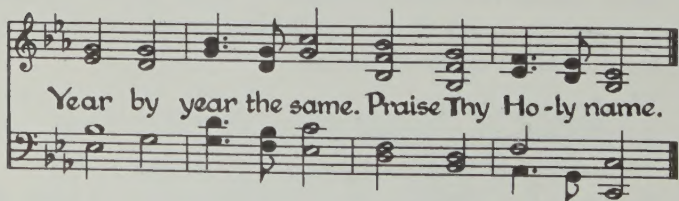
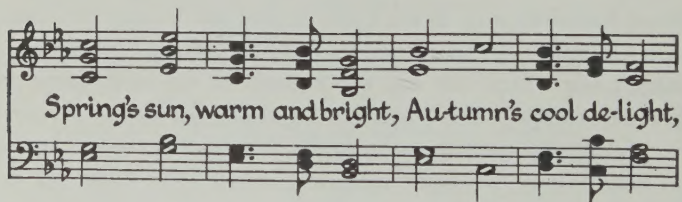
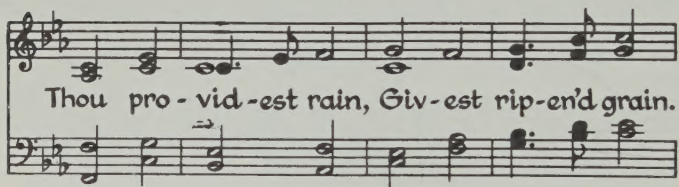
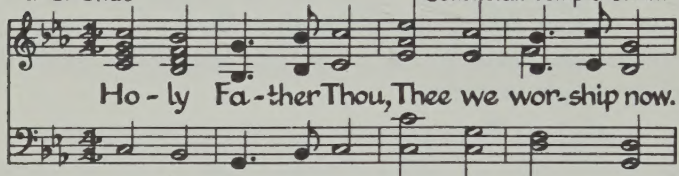
Music in the west developed around the Mediterranean Sea, especially in the Christian Church. Chinese musical culture developed

largely within itself with no church affiliation. However, at the equinoxes there were memorials to Confucius at which time all the classic instrumental types were used. The melodies were all very solemn, dignified. It is fitting that we close this review of what music means to the Chinese by exhibiting one such. (Christian words have been substituted for the Confucian text, thus creating a Christian hymn.)

Temple Chant to Spring

T. C. Chao

Confucian Temple Chant



Correction

The hymn, "Go, Tell It In the Suburb" which was published in the October 1973 issue of *The Hymn* was written by Dr. David C. Norling, minister of the United Church of Christ, Norwell, Mass. We regret that his name was inadvertently misspelled in the magazine. . . . The hymn has been well received by our readers.

O Church of God United

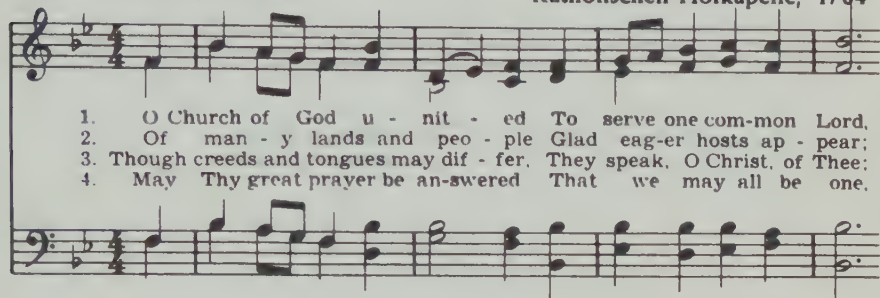
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Frederick B. Morley, 1953

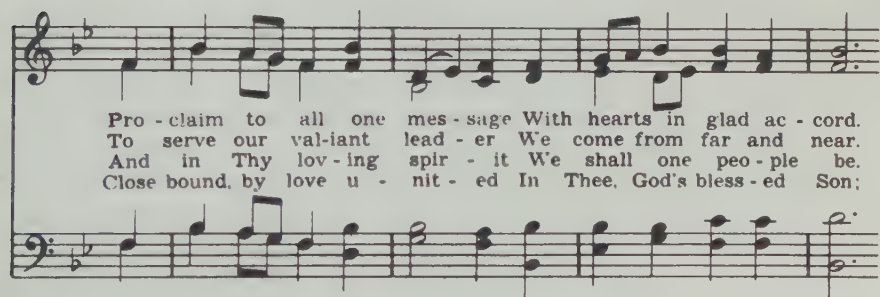
Revised 1972 by F.B.M.

Gesangbuch der Herzogl. Württembergischen

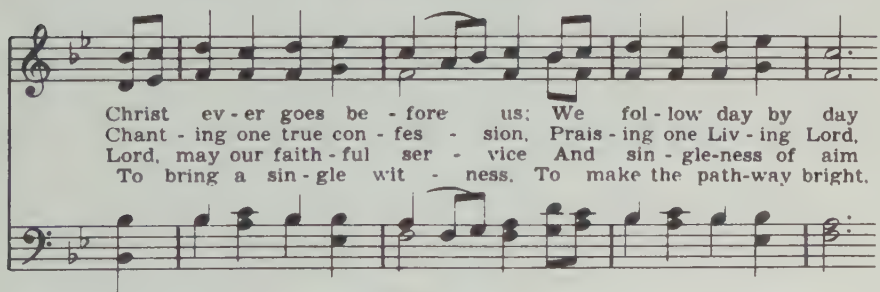
Katholischen Hofkapelle, 1784



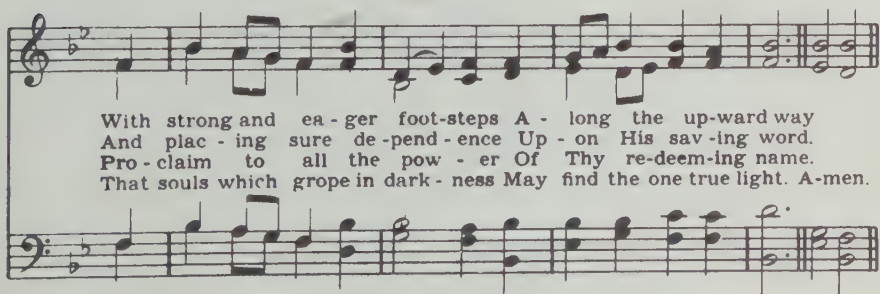
1. O Church of God u - nit - ed To serve one com-mon Lord,
2. Of man - y lands and peo - ple Glad eag-er hosts ap - pear;
3. Though creeds and tongues may dif - fer, They speak, O Christ, of Thee;
4. May Thy great prayer be an-swered That we may all be one.



Pro - claim to all one mes - sage With hearts in glad ac - cord.
To serve our val-iant lead - er We come from far and near.
And in Thy lov - ing spir - it We shall one peo - ple be.
Close bound, by love u - nit - ed In Thee, God's bless - ed Son;



Christ ev - er goes be - fore us; We fol - low day by day
Chant - ing one true con - fes - sion, Prais - ing one Liv - ing Lord,
Lord, may our faith - ful ser - vice And sin - gle-ness of aim
To bring a sin - gle wit - ness, To make the path-way bright.



With strong and ea - ger foot-steps A - long the up-ward way
And plac - ing sure de-pend-ence Up - on His sav-ing word.
Pro - claim to all the pow - er Of Thy re-deem-ing name.
That souls which grope in dark - ness May find the one true light. A-men.

The "Fifth Stanza" of "America"

FOR MANY YEARS there seems to have been a recurring idea that Samuel F. Smith's patriotic hymn, "America," needed a fifth stanza in order to speak for the changing conditions in the United States of America, and for the need of prayer for both land and people. Some hundreds of persons have attempted to write this stanza—but no particular one has ever "struck fire." Perhaps the fact that most people know and sing only the opening stanza may be partly responsible for the lack of real interest in "fifth stanzas."

Almost a century ago, J. S. Dwight gave us a stanza:

"For her our prayer shall rise,
To God, above the skies;
On Him we wait:
Thou who art ever nigh,
Guarding with watchful eye,
To Thee aloud we cry,
God save the State!"

Just prior to the 150th anniversary of the Declaration of Independence, the *New York World* asked people to contribute "fifth stanzas" to "America" reflecting the social-political concerns of the day. Several hundred stanzas were received and many of them were published—but none achieved a place in the songbooks. One of these stanzas read:

"Mold out, O God, we pray,
From this crude, blended clay
A people new;
Fire them with love of right,
Purge them from error's blight,
Let them through thee unite
In freedom true."

Now—as we approach 1976—we see more suggested "fifth stanzas" appearing, many of them reflecting current concerns of the nation for God's guidance. One of the better stanzas is from the pen of Dr. Robert Bruce Williams of Montclair (N.J.) State College:

"Inspire our search for good
Under one Fatherhood,
The world made fair;
Foul strivings dissipate,
By thy hand now create
Minds freed to generate
And this light share!"

Hymnody in the Early Church

JOHN H. JOHANSEN, S.T.M.

THE EARLY CHURCH was a singing Church. As Jeremias has said, "The flow of new life, and the surging of great spiritual energy in the Church naturally made themselves felt again and again in song, hymn and praise."¹ That the Christian Gospel should bring with it an outburst of hymnody and praise to God is just what we might expect. "It would have been strange indeed," A. B. Macdonald says, "if the Church had remained songless in that first glorious dawn when the light from Christ came breaking across the horizons, making all things new."²

I. Hymn Singing in the Early Church

When we turn to the evidence which the New Testament itself supplies there are a number of passages which indicate that in the worship of the Early Church hymns of praise were sung.

1. *I Corinthians* 14:26—"When you come together, each one has a hymn, a lesson, a revelation, a tongue, or an interpretation." (RSV) Paul is here speaking of the use of spiritual gifts in a service and he pleads for order and decency. Each worshiper may contribute something, but let each contribute to the general edification. Here then is the use of, among other things, a hymn in the Christian service of worship. But what was this hymn? The commentators are divided over the question; some holding that it may be an allusion to an Old Testament psalm,³ while others believe that the "hymn is in the nature of an ecstatically-inspired hymn of thanksgiving to God, as the worshiper is caught up in an emotion of ecstasy and pours forth his praise in blessing God."⁴

2. *Colossians* 3:16—"Let the word of Christ dwell in you richly, as you teach and admonish one another in all wisdom, and as you sing psalms and hymns and spiritual songs with thankfulness in your hearts to God." (RSV)

Ephesians 5:19, 20—"Addressing one another in psalms and hymns and spiritual songs, singing and making melody to the Lord with all your heart, always and for everything giving thanks." (RSV)

These two texts go together and tell us of the existence of "psalms and hymns and spiritual songs." Since Jerome's day, persistent efforts have been made to differentiate them and the older English-speaking

The author is minister of the Unionville Moravian Church, Unionville, Michigan, and is a well-known authority on hymnody.

commentators sought to find distinctions in the terminology of "psalms," "hymns," and "spiritual songs." Lightfoot⁵ maintained that "psalms" refer "to the Psalms of David, which would early form part of the religious worship of the Christian brotherhood," and that "hymns" designates "those hymns of praise which were composed by the Christians themselves on distinctly Christian themes. . . ." The third word "songs," according to Lightfoot, "gathers up the other two, and extends the precept to all forms of song."

Most scholars now think that Paul had no clear distinction in mind when he wrote. Moule⁶ says that "'psalms and hymns and spiritual songs' perhaps merged into one another, without always very clear boundaries to mark the end of quotation and the beginning of free composition." The passage suggests that Paul is underlining a practice which he knew to be already established, with a view to its encouragement. The thought dominating both these passages is that of gratitude and thanksgiving to God; and the singing of psalms, and hymns, and spiritual songs comes into Paul's mind, as he writes, simply as being one of the most natural and effective ways in which such gratitude could find expression and reinforcement.

In Acts 4:24-31 there is a sudden outburst of praise, psalmody, and petition, which is suggestive of the way in which all kinds of elements may have become fused together in the spontaneity of early Christian worship. We would give much to know what was the hymn that Jesus and His disciples sang⁷ after the Lord's Supper. Was it the Jewish "Hallel"? And what really were Paul and Silas singing in the prison at Philippi?⁸ But sing the early Church did, and as F. E. Warren⁹ noted seventy-five years ago, "there are good grounds for believing that there exist embedded in the text of the New Testament actual fragments of some of the earliest Christian hymns as distinguished from the recognized and inspired Psalms and Canticles of Holy Scripture." We turn now to some passages in the New Testament which are evidence of the existence of Christian hymns in the Early Church.

II. Hymns Sung in the Early Church

1. *Ephesians 5:14*. We may begin with *Ephesians 5:14* which is, as Martin¹⁰ has said, "usually regarded as the most cogent example of early Christian hymnology." The introductory words, "therefore it is said," read as though they were to prepare for the citation of a familiar passage, well known to Paul's readers. A translation runs:

"Awake, O sleeper, and arise
from the dead,
and Christ shall give you light." (RSV)

F. F. Bruce¹¹ has pointed out that in the Greek these lines form a metrical triplet, and that in the Hellenistic world this precise rhythm was especially associated with religious initiation-chants. Therefore it seems very probable that the wording may well be that of a primitive Christian baptismal hymn.¹²

2. *II Timothy 2:11-13*. As Martin¹³ has pointed out this passage has all the marks of an independent hymn which the author has taken over and utilized in the course of the Epistle. The translation in the New English Bible is as follows:

“Here are the words you may trust;
 ‘If we died with him, we shall live with him;
 If we endure, we shall reign with him.
 If we deny him, he will deny us.
 If we are faithless, he keeps faith,
 For he cannot deny himself.’”

Nearly all scholars agree that this is a hymn, and most would connect it with a baptismal liturgy. B. S. Easton¹⁴ holds that the past tense of “died” and the unmistakable relation to Romans 6:8 show that “baptismal death” is meant, and that therefore the hymn may very well be one sung at baptism. Therefore, the dying with Christ is not primarily, as has often been proposed, death through suffering martyrdom for him, but rather death to sin and self which every Christian undergoes in baptism.¹⁵

3. *I Timothy 3:16*. The Christian hymn contained in this verse is introduced by a formula intended to intimate something of the grandeur to follow; “Great indeed we confess, is the mystery of our religion:

‘He was manifested in the flesh,
 vindicated in the Spirit
 seen by angels
 preached among the nations,
 believed on in the world
 taken up in glory.’” (RSV)

Different arrangements and various interpretations have been given to this hymn by modern commentators.¹⁶ There is common agreement, however, that the verse tells the story of Christ in a series of antitheses and by a process of gradation, so that we have a hymn in which the mystery of the Gospel is enshrined, which seems to emphasize Christ’s incarnation, the vindicating power of the resurrection, his exaltation to heaven, and the spread of his gospel in the world.¹⁷ Here is a hymn of praise used by the church in its own worship leading up to the thought of cosmic adoration of Christ as Lord.

4. *Philippians* 2:6-11. The character of this passage as a hymn was established beyond doubt by the work of E. Lohmeyer,¹⁸ who suggested an analysis of it in six stanzas each of three lines. "It is not a fragment," Beare¹⁹ says, "but a totality, a self-contained hymn." And the general meaning of the whole hymn is sufficiently clear: it speaks of Christ's humiliation and exaltation. Martin²⁰ offers the following analysis:

"Being in the form of God,
He considered it not a thing to be seized
To be equal with God;

But emptied Himself,
By taking the form of a slave,
Coming in human likeness.

And appearing on earth as Man,
He humbled Himself,
Becoming obedient unto death
 (indeed, death on a cross.)

Wherefore God exalted Him,
And bestowed on Him the name
That is above every name;

That in the name of Jesus
Every knee should bow,
Of things in heaven, on earth, and under the earth,

And every tongue confess:
'Jesus Christ is Lord,'
To the glory of God the Father."²¹

The first three stanzas of the hymn describe the Humiliation, the latter three the Exaltation, of Christ, and the second part is introduced by the emphatic "Wherefore." When, however, it is asked how particular phrases contribute to this theme, there is room for wide differences of opinion, and it is not our purpose to give either a survey of interpretation of the hymn or to enter upon an exegetical study of the different phrases of the hymn.²² The words of Marshall²³ may serve as a summarizing statement for the discussion: "As a self-contained unit, the hymn is an ode sung to Christ. It is concerned more with what He accomplished than with who He was, and its stress lies on the lordship of Christ."

5. *Colossians* 1:15-20. The German scholar E. Norden who pioneered the study of liturgical forms in the New Testament, as early as 1913 had arranged these verses into a hymnic form. His analysis produced the following:

Strophe A

"Who is the image of the unseen God, the
 first-born of all creation
 For in Him were created all things
 in heaven and on earth
 Seen and unseen
 Whether Thrones or Dominions
 Or Powers or Rulers
 All things through Him and to Him have been created
 And He Himself is before all things,
 And all things in Him cohere,
 And He Himself is the head of the body, the church.

Strophe B

"Who is the beginning, the first-born from the dead,
 That He might become in all things Himself pre-eminent;
 For in Him willed all the Fulness to dwell
 And through Him to reconcile all things to Him
 Making peace by the blood of His cross,
 Through Him, whether those on earth
 Or those in heaven."²⁴

Hendriksen²⁵ makes a similar division, making verse 18a, however, the first line of the second Strophe. He emphasizes the fact that verses 15-20 form a unit, and his judicious statement as to whether it is a non-Pauline composition or by the Apostle, is worth noting: "If it was not a literary gem composed by the apostle himself, it was probably a hymn or other fixed testimony of the early church adopted by Paul and reproduced here by him either without change or with alterations suitable to the needs of the Colossian Church."²⁶ And Victor P. Furnish says that "structural, stylistic, and material analyses of this paragraph have revealed it to be a hymn adopted and adapted by the author."²⁷

It is apparent that in the two stanzas of this hymn a parallel is drawn between the work of Jesus Christ in creation and His part in reclaiming God's world, and it is because of the first of these activities that Jesus can perform the second. All through the passage Jesus is seen as the source and origin of "all created things," and it may well be that the hymn is part of Paul's reply to the false teachers of Colossae who affirmed the activity of angelic mediators in creation and redemption. Martin²⁸ notes that "this is not the last time in Christian history when God's people have been kept from error and from lapsing into heresy because they have been recalled to the robust teaching of the traditional hymns of the faith."

6. *John 1:1-18.* The first eighteen verses of the Gospel of John form a Prologue to the whole. And by an increasing number of

scholars this Prologue is recognized as a "hymn that celebrates God's revelation of himself to the world."²⁹ There is nothing new, of course, in this idea, for J. H. Bernard³⁰ in his commentary on the Gospel (I. C. C.), in 1928, offered for examination a reconstruction of the hymn which, however, did not materially influence the body of his commentary. Today the Prologue is regarded by many as a preface to the Gospel, presenting an outline of the themes with which the Gospel will deal. If the evangelist is using an already existing hymn, it is claimed, he has made it an integral part of his own work.³¹

Joachim Jeremias in his work *The Central Message of the New Testament*, in the chapter entitled, "The Revealing Word," states that "The Prologue, as everyone knows today, is a powerfully contrived song, an early Christian religious poem, a psalm, a hymn to the Logos Jesus Christ."³² He then proceeds to divide this Logos-Hymn into four strophes and characterizes the verse structure as that of "climactic parallelism (step-parallelism)," which is so named "because every line takes up a word of the preceding line, as it were lifting it up a step higher."³³ Jeremias holds that the Prologue stands in the position which is occupied in Matthew and Luke by the birth and infancy narratives. And he concludes the discussion of "The Literary Form of the Johannean Prologue," by saying that "the community of faith can no longer be satisfied with the prose-version of the incarnation—it falls on its knees and worships with a hymn of praise."³⁴

And Vincent Taylor³⁵ has said that "The compelling urge which led the Evangelist to pen, or make use of, the Logos Hymn, is not any of the external factors which from time to time have been proposed, but the dynamic fact of Christ Himself."

Back of the lofty theological statement lies a life lived whose saving power is remembered and experienced within the community of faith and worship. The Prologue then, "is the hymnal exaltation, by the believing community, of God's unspeakable gift through him in whom God's glory has been revealed."³⁶

III. Conclusion: Hymns to Christ as to God

The Roman official Pliny held office as governor of the province of Pontus and Bithynia in Asia Minor for a little more than a year in A.D. 111-112. He sought to enforce the edict which proscribed the profession of Christianity. But he was uncertain as to the correctness of the procedure he had adopted, and so he wrote to the emperor Trajan about it. His letter to the emperor gives us some information about Christian practices which sheds light on the use of Christian hymns into the second century. Pliny said that he had obtained his information from certain apostates from the Christian faith whom he had

examined. "But they declared that the sum of their guilt or error had amounted only to this, that on the appointed day they had been accustomed to meet before daybreak, and to sing a hymn antiphonally to Christ, as to a god. . . ."³⁷ The important words here are rendered by Bettenson, "to sing a hymn antiphonally to Christ, as to a god." And since this is the only extant witness to Christian hymnody in the half century which separates Ignatius (c. 108 A.D.) and Justin Martyr (a. 150 A.D.), a special significance attaches to this text. Further, we have the comment of Tertullian³⁸ on this reference which indicates clearly that he believed a hymnic composition was intended. And Eusebius³⁹ confirms this view when he says: "And how many psalms and hymns, written by the faithful brethren from the beginning celebrate Christ as the Word of God, speaking of Him as divine."

The conclusion we draw, therefore, is that hymns in adoration of Christ as God were in use in Christian worship from the very first, and the singing of such hymns became a regular feature of later Christian worship. The services of the early church were one continual jubilation, one great concord of worship and praise.

FOOTNOTES

¹ Joachim Jeremias, *The Central Message of the New Testament*. (London: SCM Press Ltd., 1965), p. 75.

² A. B. Macdonald, *Christian Worship in the Primitive Church*. (Edinburgh: T. & T. Clark, 1934), p. 112.

³ The word is so used in Luke 24:44, Acts 1:20, Acts 13:33. "it seems simpler to suppose that St. Paul here referred to the canonical psalms," J. A. Lamb, *The Psalms In Christian Worship*. (London: The Faith Press, 1962), p. 19.

⁴ Ralph P. Martin, "Aspects of Worship in the New Testament Church," *Vox Evangelica* II (London: The Epworth Press, 1963), p. 10. See also Leon Morris, *The First Epistle of Paul to the Corinthians*. (Grand Rapids: Wm. B. Eerdmans Publishing Co., 1958), p. 199. C. R. Barrett, *A Commentary On The First Epistle to the Corinthians*. (New York: Harper & Row, 1968), p. 327.

⁵ J. B. Lightfoot, *Saint Paul's Epistles to the Colossians and to Philemon*. (London: Macmillan and Co., Ltd., 1916), p. 223.

⁶ C. F. D. Moule, *Worship In The New Testament*. (Richmond: John Knox Press, 1961), p. 69. See also F. F. Bruce, *Commentary On The Epistle to the Colossians*. (Grand Rapids: Wm. B. Eerdmans Publishing Co., 1957), "it is unlikely that any sharply demarcated division is intended," p. 284.

⁷ Matthew 26:30.

⁸ Acts 16:25.

⁹ F. E. Warren, *The Liturgy and Ritual of the Ante-Nicene Church*. (London: SPCK, 1897), p. 34.

¹⁰ Ralph P. Martin, *Worship in the Early Church*. (London: Marshall & Scott, 1964), p. 47.

¹¹ F. F. Bruce, *The Epistle to the Ephesians*. (Fleming H. Revell Co., 1961), p. 108.

¹² So, E. K. Simpson, *Commentary On The Epistle to the Ephesians*. (Grand Rapids: Wm. B. Eerdmans Publishing Co., 1957), p. 122. Bruce, *Ibid*, p. 108. J. Armitage Robinson, *St. Paul's Epistle to the Ephesians*. (London: Macmillan & Co., Ltd., 1909), p. 164. *The New Bible Commentary Revised* (Grand Rapids: Wm. B. Eerdmans Publishing Co., 1970), p. 1119.

¹³ Martin, "Aspects of Worship in the New Testament Church," op. cit., p. 20.

¹⁴ B. S. Easton, *The Pastoral Epistles*. (London: SCM Press, 1948), p. 52. Easton finds verses 12b & 13 "out of place in a triumphant hymn."

¹⁵ So. J. N. D. Kelly, *A Commentary On The Pastoral Epistles*. (New York: Harper & Row, Publishers, 1963), pp. 179, 180.

¹⁶ For a thorough study see Robert H. Gundry, "The Form, Meaning and background of the Hymn Quoted in I Timothy 3:16," *Apostolic History and the Gospel*, ed. W. Gasque & Ralph P. Martin. (Grand Rapids: Wm. B. Eerdmans Publishing Co., 1970), pp. 201-222.

¹⁷ C. K. Barrett, *The Pastoral Epistles in the New English Bible*. Oxford: The Clarendon Press, 1963), says: "It is probable that the hymn rests in some degree on pre-Christian models, but there is no question of its appropriateness, in its present form, for celebrating in Christian terms the redemptive acts of God in history," p. 66.

¹⁸ E. Lohmeyer, *Kyrios Jesus: Eine Untersuchung zu Phil. 2, 5-11*. (Heidelberg, 1928). Oscar Cullmann says that "all later exegetical investigation of this text builds on this fundamental work," *The Christology of the New Testament*. (Philadelphia: The Westminster Press, 1959), pp. 174, 175.

¹⁹ F. W. Beare, *A Commentary On The Epistle to the Philippians*. (New York: Harper & Brothers, 1959), p. 74.

²⁰ R. P. Martin, *An Early Christian Confession*. (London: The Tyndale Press, 1960), pp. 8, 9. Martin says: "It is a self-contained unity because it begins with God in eternity, and concludes with the same thought," p. 8.

²¹ For another arrangement, into 2 stanzas, see Kenneth Grayston, *The Letters of Paul to the Philippians and to the Thessalonians*. (Cambridge: The University Press, 1967), pp. 21, 22.

²² For an exhaustive discussion of all the aspects see R. P. Martin, *Carmen Christi: Philippians 2:5-11 in Recent Interpretation and in the Setting of Early Christian Worship*. Society for New Testament Studies, Monograph Series 4 (Cambridge University Press, 1967); for a Critique of Martin's work see I. Howard Marshall, "The Christ-Hymn In Philippians 2:5-11," a Review Article, *Tyndale Bulletin* 19 (London: Tyndale Press, 1968), pp. 104-127. Note also Vincent Taylor, "The Christological 'Hymn' In Phil. 2:6-11," *The Person of Christ In New Testament Teaching*. (London: Macmillan & Co., Ltd., 1958), chapter v.

²³ I. Howard Marshall, Op. Cit., p. 113.

²⁴ Quoted by Martin, *Worship In The Early Church*, Op. Cit., p. 50.

²⁵ William Hendriksen, *New Testament Commentary, Exposition of Colossians and Philemon*. (Grand Rapids: Baker Book House, 1964), p. 66.

²⁶ Hendriksen, *Ibid*, p. 66. For discussion as to whether Col. 1:15-20 was a separate hymn, see C. F. D. Moule, *The Epistle to the Colossians and to Philemon*; The Cambridge Greek Testament Commentary (Cambridge: The University Press, 1957), pp. 60-62, and his conclusion; "on the whole, the difficulties do not seem to warrant the conjecture of interpolation."

²⁷ Victor Paul Furnish, "The Letter of Paul to the Colossians," *The Interpreter's One-Volume Commentary On The Bible*, ed. Charles M. Laymon. (Nashville: Abingdon Press, 1971), p. 858.

²⁸ Ralph P. Martin, *Worship In The Early Church*, op. cit., p. 51.

²⁹ Massey H. Shepherd, Jr., "The Gospel According To John," *The Interpreter's One-Volume Commentary On The Bible*, op. cit., p. 709.

³⁰ J. H. Bernard, *A Critical and Exegetical Commentary on the Gospel According to St. John*. (New York: Charles Scribner's Sons, 1929), p. cxliv.

³¹ So J. N. Sanders, *A Commentary On The Gospel According to St. John*. (New York: Harper & Row Publishers, 1968), p. 67.

³² (London: SCM Press Ltd., 1965), p. 72. This view is shared by Raymond E. Brown, *The Gospel According to John*; The Anchor Bible. (Garden City, New York: Doubleday & Co., Inc., 1966), who says: "The Prologue is a description of the history of salvation in hymnic form," pp. 23, 24. See also C. H. Dodd, "The Prologue to the Fourth Gospel and Christian Worship," *Studies In The Fourth Gospel*, ed. F. L. Cross.

(London: A. R. Mowbray & Co., Ltd., 1957), pp. 9-22. For an opposing view see Leon Morris, *Commentary On The Gospel of John*. (Grand Rapids: Wm B. Eerdmans Publishing Co., 1971), who says: "It is better to regard the Prologue as elevated prose," p. 72.

³³ Jeremias, *Ibid*, p. 73.

³⁴ Jeremias, *Op. Cit.*, pp. 78, 79.

³⁵ Vincent Taylor, *The Names of Jesus*. (London: Macmillan & Co., Ltd., 1954), p. 164.

³⁶ Jeremias, *op. cit.*, p. 78.

³⁷ Plin. Epp. X (ad Traj.), xcvi, Henry Bettenson, *Documents of the Christian Church*, 2nd. ed. (London: Oxford University Press, 1963), p. 4.

³⁸ Tertullian, *Apol.* xxxix.

³⁹ Eusebius, *H. E.* V. xxviii. 5, Joseph Cullen Ayer, Jr., *A Source Book For Ancient Church History*. (New York: Charles Scribner's Sons, 1941), p. 173.

God of Our Common Life

1. God of our common life,
Strength in our time of strife,
We turn to You.
For You are God alone,
And all our hist'ry's shown
None can usurp Your throne:
Your ways are true.
2. God of the prophets bold
Who, faced with dangers, told
Kings of the right,
Thank You that in our land
Men still with courage stand
For laws that You command,
Though dark the night.
3. God of our history
May Your truth set us free
In this dark hour.
Where hate divides, unite;
Guide with Your healing light;
Lead us in paths of right;
Grant us Your pow'r.

(Tune: *America*)

—WILLIAM W. REID, JR.
Wilkes-Barre, Penna.

(This hymn was written in Washington, D.C., in December 1973, while the author was participating in discussions of the Board of Church and Society of the United Methodist Church.)

Church Music in Transition: the Change in Change

CARL SCHALK

THE SIGNS are there for everyone to see. About a year ago, reports indicated that the members of the three large Lutheran churches were less than enthusiastic about buying some of the new materials published by the Inter-Lutheran Commission on Worship (ILCW) for use by its constituent bodies. More recently, a poll by three Roman Catholic newspapers in Ohio brought a "Blasting NO" to a new translation of the Lord's Prayer originating from the International Consultation on English Texts (ICET).

These two cases typify current trends in the fields of worship and church music. The most dramatic factor at work there today is *the change in change*. While acknowledging that change in this area is a constant process, many leaders in the worship life of the church are beginning to perceive that it takes many forms. What we are now seeing is a gradually shifting point of view on the part of church musicians and liturgiologists as to the kind of change most desirable for the rest of the '70s.

In the years that preceded and followed Vatican II, old values and traditions were overturned and newer ideas began to take root. In Catholicism, for example, the Latin of the mass—that longtime symbol of the *unam sanctam*—was replaced by a variety of vernaculars, and classical polyphony and Gregorian chant were discarded in favor of folksongs and bongos. The re-examination and re-evaluation which Vatican II inspired in all but a handful of churches resulted in dramatic, even shocking and presumptuous changes in worship and church music. But change can also occur in less spectacular ways, more slowly and soberly, less flamboyantly. And it is in this direction that the change in change seems to be moving.

The reasons are varied. One is the sheer exhaustion of people who have lived through a time of constant experimentation. Another is the fact that by now it is possible to discern what has been valuable and what merely ephemeral in terms of worship. After all, there is a limit to the amount of innovation local parishes can absorb. They are beginning to realize that many of the changes which were to have vital-

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ized worship brought only the same enervating monotony as before. Congregations are no longer ready to confuse frenetic busy-ness with meaningful corporate activity, or to equate banners and balloons and dancing in the aisles with vital Christian celebration.

Thus the *change* in change is toward conservatism. Spectacular innovation is giving way to unobtrusive modification which, building on tradition, moves it forward by slight steps. This kind of change is likely to prove truly revolutionary because it promises to be permanent. The slogan once sounded by the proponents of flamboyant experimentation is being turned back on them. "To everything there is a season," they declare. The season is now to change in change.

Change and the Denominations

The new mood is perhaps most clearly evident at the denominational level. In the days after Vatican II, many denominations bombarded their parishes with pamphlets offering materials "for experimental use" in worship. Hardcover books containing set liturgies were not, it was said, what was wanted or needed; people had to be set free to worship in new and exciting ways. Thus Presbyterians issued their "A New Song," Episcopalians their experimental "green book" along with "Songs for Liturgy" and "More Hymns and Spiritual Songs," and the Inter-Lutheran Commission on Worship its "Contemporary Worship." But those same years many mainline denominations were in the midst of full-scale revision of their worship materials. Some results of that undertaking have begun to appear. Already in 1964, the Methodists brought out completely revised editions of their hymnal and books of worship. The Presbyterians published their new *Worship Book* in 1972. The Episcopalians and the ILCW are still at work rewriting their materials. On the part of Roman Catholicism, a succession of hymnals and worship books has appeared—the *People's Mass Book* in 1964, the *New Catholic Hymnal* in 1972.

Clearly, major churches are intent on providing their congregations with long-term liturgical resources. The revisions published up to now incorporate some of the innovations developed in the '60s, though far fewer than the more radical innovators would have hoped for. Some new hymns are included in these volumes, but practically no so-called folk and "pop" hymns. Moreover, these and other innovations are offered only as possibilities for the parishes to accept or reject as they choose. (The bets are that more parishes will do the latter than the former.) In short, recent official books of worship lean distinctly toward the conservative side.

Change and the Publishers

The change in change is under way also in church-music publish-

ing houses everywhere in the country. To be sure, publishers with close ties to particular church bodies have tended all along to take a wait-and-see attitude in regard to innovations. They have never gone into the folk-pop-rock church-music business and probably never will. When, for example, they have put out music for guitar at all, they have done so with an eye toward adapting that instrument to the traditional church-music program.

But from the very start there have been publishers who jumped onto the bandwagon of contemporary (i.e., folk-pop-rock) church music and made money out of it. They frankly admit that they are in a "give the people what they want" business. When the bottom drops out of the market, they will be the first to abandon it. The fact is that in recent years these "pragmatic" publishers have found ever fewer congregational buyers of their wares. Indeed, a few of those publishers are said to be having problems of solvency. No doubt they will ultimately succumb to the judgment from which there is no appeal—that of the marketplace. By this time the lack of musical and theological substance in "pop" church music has become painfully apparent not only to church musicians but to many of the laity.

Change and the Youth

The most interesting change in change is that in the church's attitude toward *youth*. In effect, much of the "youth-oriented" worship of, say, the '60s patronized and downgraded the very group it was intended to help. The attempt to develop "relevant" liturgies and "hip" hymns couched in what the young people considered their own distinctive "dialect" was perhaps doomed to failure from the start. For by the time the older generation had learned it, the "dialect" itself had changed. It became increasingly clear that a constantly shifting succession of "dialects" could hardly serve as the basis of a language for the whole church. Moreover, the young people often resented adults' talking about "rapping," "getting it all together," or "getting it on." Such phrases belonged to *them*, the youth. Mouthed by older folks, they sounded like baby-talk.

Meanwhile, the enthusiasm for camp and pseudo-folk songs in the church is waning because the young people have discovered that much of this material is of poor quality both musically and theologically. And, finally, there is the fact that the original proponents of "relevant songs for youth" are now over-30-year-olds whose vocabulary and ideas strike today's youth as passé. In any case, the church has come to see that, though they may still call for "relevant new songs in the church," most of today's young people are concerned more with substance than with a superficial style, and have discovered that an ap-

proach which reverses those priorities is patronizing and demeaning.

Change and the Parish

It is, however, congregational reaction to the years of new experiments that identifies the main locus of change in change. The rosy predictions of the purveyors of liturgical innovation have failed to materialize. Across the land today, many Christian congregations are becoming increasingly restive with what was to have been the golden road to more meaningful worship—partly, perhaps, out of sheer inertia, but also out of serious concern as to the extent and direction of many of the changes proposed. Generally speaking, the more radical the innovations a congregation was subjected to, the more decisive its rejection of further experiments.

Ironically, it is not at the grass roots that the push for experimentation and innovation is usually mounted, but at the bureaucratic level, among leaders whose contact with local congregations is minimal. This suggests that, rather than being *ahead* of their constituencies, denominational boards and committees have *fallen behind*. Most congregations seem to consider stability and continuity in their life and worship of more importance than new forms. Some honestly admit the need to revitalize worship practices and traditions that have become less than inspiring; and they are correct. On the other hand, some stress the value inherent in the best of a strong tradition; and they too are correct. But those who gravitate toward change on the assumption that anything is better than what has gone before, who are ready to throw out tradition in favor of change, no matter what the cost—these are clearly wrong.

If the church's leaders are listening, they should be able to hear the affirmation of countless congregations that, to be successful, experimentation and innovation must be worthy and worthwhile. The people must have time to grow into a new rite, a new hymn, or a new liturgical text or practice, so that they can determine whether it is significant and truly meaningful. For change must operate within the limitations and possibilities of the parish.

It is here that the school of church music has the opportunity to play a crucial role. Amid all the frustrations, the challenges and the hopes of the parish situation, it can be the focus for meaningful change. To be sure, many church people—pastors, musicians, choir members and worship leaders—are open to change today, and the school of church music can capitalize on their interest. But any possibility for change may founder for lack of real leadership. And it is with the leadership of church-music programs that church-music schools are concerned.

The Challenge of the Future

Thus church-music schools and seminaries will have to reassert standards of excellence in the selection and performance of church music. They need to be the arbiters of excellence especially when they are confronted—as they often are—by those who would substitute “sincerity” for true musicianship. But the schools need also to assert standards of theological excellence. Unfortunately, much of what has passed for new theology and new understanding has been neither theology nor understanding. Anything a school of church music attempts will be beside the point if solid standards of musical excellence and faithful theology are lacking or unenforced.

At the same time church-music schools need constantly to search their particular traditions for strengths and resources which can be retained, recovered, or adapted to new situations, and then offered to the entire church. Lutherans, Catholics, Anglicans, Methodists, Presbyterians, Baptists—all possess rich traditions which can benefit others as well as themselves, can become vital elements in a pluralistic religious culture. And that is possible only when each tradition is cultivating what it finds in its own history to be useful and viable for today. It is by building upon the insights of the past that new traditions arise to become a living part of the ongoing tradition of particular Christian groups and in turn of the universal church. This is the task for which church-music schools possess the scholarship and the performing forces.

Church-music schools and seminaries will also have to cultivate the composer who knows both music and the church. In the recent past, purveyors of pop have rushed in to fill the vacuum left by church composers and musicians who refused to look to the future. Furthermore, many church composers, instead of pursuing their art in ways suitable for the church in our time, have been content to climb on the bandwagon of a fatuous pop music culture in an attempt to give some degree of dignity to what would have been long since blown away by a wind of musical substance. If church-music schools are once again to reassert their commitment to past, present and future, they must form close ties with composers who know both music and the church. That will be a tremendous step in the right direction.

Seminaries and church-music schools will have to assert leadership in effecting responsible change in significant musical and theological ways. In a day when parishes are pressed to accept new liturgical fads on pain of being judged “irrelevant,” church-music schools can be a truly conservative force, testing and evaluating new ideas before inflicting them on a hapless laity. At the same time, seminaries and church-music schools should be in the forefront of *responsible* experimentation and change, pushing out into new directions. That is, in considering new departures they must be faithful to music as an art

and to theology as an expression of Christian belief, but also to the people whom both art and theology exist to serve.

Finally, these schools must learn new ways of relating to the local churches. As the suppliers of church musicians, they will have to note carefully what kind of musicians the parishes need and can actually use. Thus a large part of the church musician's training should take place in the parish, where seasoned organists and choir directors can serve as his models and examples. The firsthand experience acquired through such a practical internship can teach him how to work toward bridging the gap between what he and the parish hope for and the situation as it really is.

These are some of the things the church-music schools must do. Yet simply designing programs to meet "the current situation" is not enough. There must always be a view toward what might be. This calls for vision and courage. The danger always lies between a professionalism that disregards the people church music is meant to serve, and a concern for people that disregards the standards without which a church-music school has no right to exist.

Singing to the *Now*

ROBERT P. WETZLER

WHEN SOMEONE ASKS me how long it took me to write a certain piece of music, I like to reply, "All my life." This is not just a joke. The total experience of any striving artist is somehow wrapped up in each work of art he produces.

It's that way for Christians too. The Christian experience is a *total* experience. All things in life—work, play, possessions, etc.—are surrounded by the presence of Christ. For the Christian, there is really no such thing as "secular." Worship is a 24-hour-a-day, seven-day-a-week, all-consuming experience.

The Christian artist combines his total experience as a Christian and his total experience as an artist. This has been true of Christian artists of all ages. The artist of the medieval church lived in and spoke to his own time—and, obviously, produced medieval art. The present-day Christian artist, living and moving and having his being in Christ now, reflects our own times, makes use of the styles and expressions of today, and produces contemporary art.

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Unfortunately, sometimes during the Baroque era (roughly 1600 to 1750), a distinction was drawn between "sacred" and "secular" styles of music. We have been afflicted with that notion ever since. The truth of the matter is that *styles are neutral*. Only from the use to which a style is put could a distinction be drawn: sacred music is for use in church; secular music is not.

Sometimes it is possible to "translate" certain secular pieces of music into sacred ones. Hassler, Bach, and others did this, for example, with an old German love song, sublimating it into the great chorale, "O Sacred Head." But apparently even Luther felt that the secular associations of certain pieces of music too strong to do this. It would be virtually impossible to make worship music out of the tune to, say, "Roll Out the Barrel." And attempts to set liturgical texts to the music of spirituals generally suffer the same failing. For instance, the Kyrie set to "Deep River" still comes off more as "Deep River" than "Lord, have mercy."

Vehicles for worship

One should not try to discover a distinction based on musical style alone. There is no good reason why contemporary pop, rock, folk, or jazz styles, filled with religious content, cannot be powerful vehicles for worship. If a Christian pop or jazz artist uses his art for worship purposes, that is a legitimate "sacred" expression.

After some struggle, the use of folk music is now accepted—or at least tolerated—in most churches. We temporarily got so hung up over the question of whether or not to use folk music in church *at all* that we overlooked the really important point: there is good folk music and there is bad folk music. Now that publishers have flooded the market with all sorts of "sacred folk" music—both good and bad—we are finally addressing ourselves to the question of musical quality; not style.

Against this background, how does the Christian composer speak through his music today?

Some years ago I was stunned by a statistic which has had an impact on much of my writing ever since. Something like 80% of all adults who are church members became interested in the church before they were 18 years old! This means that our most important evangelistic work is with the young.

This statistic became a mandate to me to keep abreast of what is going on in the music world of the younger set, so that I could speak to them of Christ in musical terms they understand best. Though I am bothered by the overemphasis on the so-called youth culture these days (making it difficult for anyone over 30 to accept middle age graciously, and causing many old folks to die of loneliness and a sense of useless-

ness), still that statistic haunts me each time I stare at a blank piece of music paper, wondering what notes to put down.

Contemporary texts

Further, an important aspect of the task is finding good, contemporary texts that "sing" and speak to "now." This is a serious problem for composers of church music, and I often wonder where all the poets are hiding. I seldom write anything anymore without using a text by the Rev. Herbert Brokering.

Then, when I do start to fill the page with large black dots and little white circles, I am aware of the fact that it is great ego-stuff for a composer to gain recognition as a "secular" worker who can induce man's pleasure and applause. But in my better moments, I recognize the fact that, in the eyes of the angels, it is more important for me to use my talents to inspire man's faith in Christ. In that sense, the honest, meager efforts of the struggling composers of church music are more important to the kingdom of God than, say, Beethoven's Fifth Symphony. There is consolation and encouragement for us in the realization of that simple truth.

The ideal, of course, would be to achieve what Bach did. Somehow he managed to excel in praising God, and at the same time reached the heights of musical greatness. Not all of us can be Bachs. We do the best we can with the talents God has given us, and hope our efforts will be found worthy. We won't be around to know if our work is great enough to be in history books 100 years from now anyhow.

Define the boundaries

It is probably fair to say that all composers write, in essence, because there is a song inside them bursting to get out. But I find myself in company with those composers—probably the majority—who feel they are at their best when they write for a specific purpose, and can define their boundaries. Whenever possible, the composer of church music tries to consider the following factors:

1. Who will use his art? Are these worshipers sophisticated and well educated? Then they might find meaning in sophisticated and complex experimental styles, forms, and expressions. Are they young? Then they will probably find meaning in "their" musical styles—pop, rock, folk, jazz. Or are they older folks who enjoy the simple pleasures of life? Perhaps a straightforward strophic form (such as a hymn) would fill their worship needs. Incidentally, intelligent artists know that complexity is not synonymous with quality and greatness. Some of the greatest works of art have an uncanny simplicity.

2. Will this music be for congregational use, or for the choir, or

both? How much "horsepower" does the choir have—60 voices strong? Or is it made up of 12 sopranos, three altos, one wobbly female faking tenor, and five basses? Or is the music to be for children? Are instrumentalists and soloists available? What about the organ: pipe or electronic? Large or small?

3. What is the occasion? Maybe he is writing music for Christmas, or Easter. Perhaps it is simply for general worship need that a publisher can point out to him. It might be for a church dedication, or a wedding. Or perhaps a funeral.

Freedom to express

In short, it is helpful for the composer to begin by fencing himself in with all the limitations he has to deal with. Then he is totally free to express himself within this fenced-in area. He will select the form, style, and content he feels appropriate, and set to work. If he is true to himself and his times, and to his Christian and artistic experience, he will express himself meaningfully, appropriately, and fittingly for contemporary worship. If he is a good composer, he will probably have done his job well, no matter when or where he lives.

Books

Biographical Dictionary of American Music, by Charles Eugene Claghorn. Parker Publishing Co. (a Prentice Hall subsidiary); 491 pages; \$12.95.

Many years of painstaking research have gone into this one-volume dictionary which lists the life and contributions of 5,200 American composers, musicians, singers, writers of the nation, past and present. *Of these over 750 were or are hymnists, composers and compilers of church music.* The dictionary seems bound to become the one authoritative and ready reference covering the entire span of musical America: 150 persons in the colonial and Revolutionary decades; 1,050 in the 19th century; 2,500 in the 20th century—including about 1,500 contemporary musicians, singers, and composers. It includes artists and

producers in all musical movements in America: classical, popular, folk, opera, blues, jazz, rock.

Mr. Claghorn has devoted most of his life to musical arts and writing. He is a resident of Riverside, Conn., where he carried on most of his research. There is music and musical interest "in his blood": he is a great-grandson of Septimus Winner, the composer of "Listen to the Mocking Bird" and other classics of an earlier day. But C. E. Claghorn is also a composer in his own right.

A recent reviewer of this volume has noted: "This musical dictionary should be a *must* for anyone interested in the music field, and a great find for libraries and colleges." With that we are in hearty agreement.

The author has long been an active member of the Hymn Society of America. Because of his membership he will give any member of the Society *an autographed copy* of the

Dictionary for the special price of \$11.50 (including mailing costs). Address him directly at 38 Crawford Terrace, Riverside, Conn. 06878.

Shaker Music: A Manifestation of American Folk Culture, Harold Eugene Cook. Published by the Bucknell University Press, Lewisburg, Pa., 1973. 312 pp. Price \$18.

Although the author has consulted numerous Mss. in leading libraries of the northeastern states, his research is given wider scope through the study of numerous Mss. and publications in the Wallace H. Cathcart Collection of the Western Reserve Historical Society, Cleveland, Ohio.

The Quakers were one of the religious groups that suffered persecution in 18th century England. The Shaking Quakers in particular were singled out because of their unusual religious practices. With Mother Ann Lee as a leader a small group of Shaking Quakers left England for America in May 1884. Shortly after arriving they established their first community at New Lebanon, in the vicinity of Albany, New York. These were followed by others in New England, Ohio and Kentucky. Singing, marching, and vigorous dancing were part of their religious customs, and it is not surprising that attention was given to these factors in the construction of the meeting houses. There was springing in the flooring, and experiments were made in acoustics to lessen the reverberation resulting from loud singing.

After accepting some of the songs heard around them they gradually developed a repertoire of their own which passed from community to community. Their first book of hymns, *Millennial Praises* appeared

in 1813 and was later enlarged. Most of the members were illiterate and they had to resort to primitive means of preserving their hymns. They advanced from memorization and staffless notation to the use of letters and shaped notes. Due to outside influences there was a revolutionary change about 1850 when part singing and instruments were gradually introduced.

There are chapters on the technical aspect of the music and the methods of performance. The leading theorists were Russel Haskell of Enfield, Conn. whose *Musical Exposition* appeared in 1831, published 1847, and Isaac Youngs of New Lebanon, New York, the author of the *Rudiments of Music*, 1833, published as *A Short Abridgment of the Rules of Music*, 1843 (reprinted 1846). Of all the systems of notation used and discussed the "letteral" notation was used in about 75% of the tunes. Small letters were preferred since they were quicker to make.

Musical illustrations from the original music manuscripts are in abundance and in the chapter on "Song Types and Analysis," seventy-one examples are discussed. Add to all this an extended bibliography and a list of the leading musicians in the various communities. Mr. Cook gives an over-abundance of information concerning this phase of Americana. His study can certainly be regarded as a leading source of the religious history and a "bible" of their hymnody. It is unfortunate that he did not live to see the results of his research, a monument to his memory, for he died five years before its publication.

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